

101  
*Preparatory Exercises*

\* FOR THE \*

**PIANOFORTE.**

an Introduction to the  
**SCHOOL OF VELOCITY,**

WITH EXPLANATORY NOTES OF THE  
INTENTION OF EACH EXERCISE.

—•—•—•—•—•—•—  
BY  
**CHARLES CZERNY.**

OP. 261.

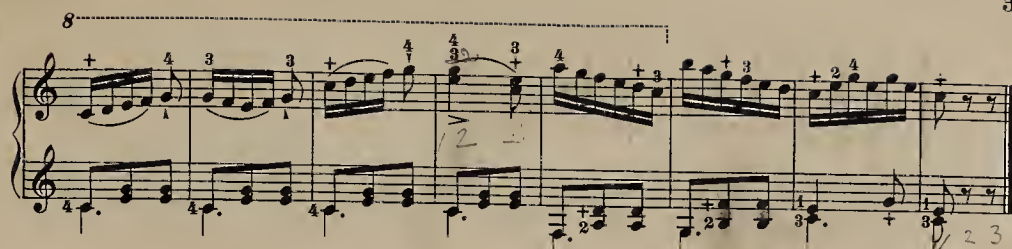
TORONTO  
WHALEY, ROYCE & CO.  
159 YONGE ST.

For equalizing the power of the fingers in the right hand.

Allegro. For equalizing the power of the fingers in the left hand.

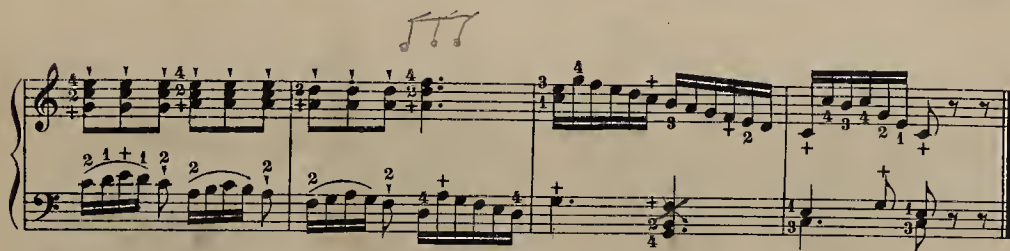
3. *Allegro.* For acquiring a light touch.

W. R. & Co 564-53



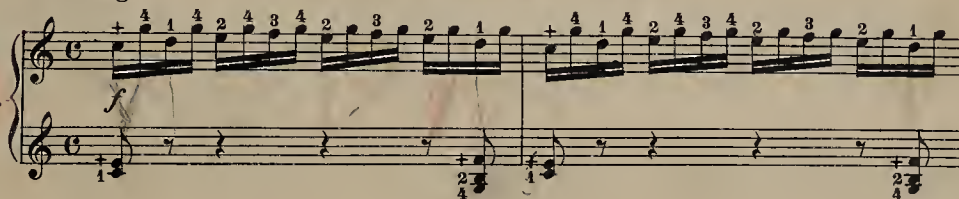
For acquiring a firmness and lightness of touch in both hands.

**Allegro.**



For strengthening the fingers in the right hand.

**Allegro.**





**Allegro.**

For acquiring delicacy of touch.

Allegretto vivace.

7. *p leggiermente*

3 4 4  
2 1  
2 4 4  
1 4  
2 4 4  
3 3  
1  
2  
cresc.

1. 8. 2. 4. 4. 3. 2. 4.

*f* 2. 2.

To give independence to the fingers of each hand.

**Allegro.**


8. *p dolce leggiero*

*cresc.*

*f* *p*

To acquire a smoothness of execution in the right hand.

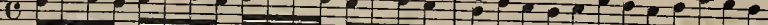
**Allegro.**

10.  Musical score for exercise 10, featuring a treble and bass staff with various musical notations including notes, rests, and fingerings.

Allegro.

Musical score for "The Merry Widow" (No. 10). The score is written for piano (p) and includes a *cresc.* (crescendo) marking. The melody is in the right hand, featuring a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and a triplet. The bass line is in the left hand, featuring a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and a triplet. The score is in 2/4 time and is marked with a key signature of one flat (B-flat).

The same for the left hand.

12. 

[illegible]



To be played in an easy and graceful manner.

*Allegretto con anima.*

13.

Take care to strike the double notes with equal force, and precisely at the same time.

*Allegro moderato.*

14.

## Allegretto.

On dotted notes in thirds.

15. *p dolce*

To give equal power to the fingers of both hands.

## Allegretto.

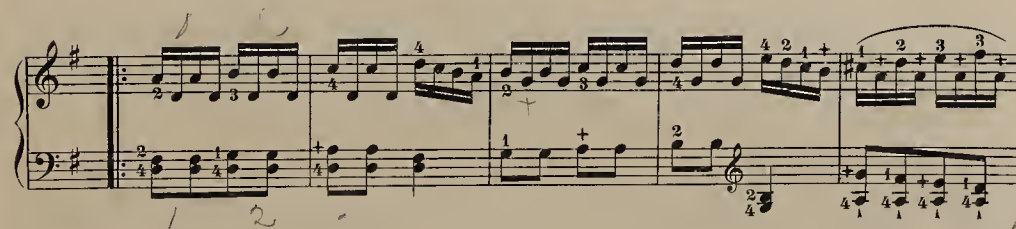
16. *f*

To facilitate the independence of the fingers in each hand.

## Allegro moderato.

17. *p*





Strike the chords well together, observing to play entirely from the wrist.

*Allegro vivo.*

18. *f*

*ten.*

*Allegro.* For acquiring a firm and brilliant touch in the right hand.

19. *p*

20.

To acquire the power of repeating notes on the same key.  
Allegro.

Allegro.

W. R. & C<sup>o</sup> 564-63



For elasticity and lightness of touch.

Allegretto vivace.

22. *p dolce*

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Above the staff, there are numerous fingerings (numbers 1-4) and breath marks (plus signs). The piece concludes with a final cadence marked by a double bar line and a repeat sign.

Handwritten musical score for 'The Merry Widow' (No. 10). The score is written on two staves. The upper staff features a complex melody with various ornaments and fingerings indicated by numbers (1, 2, 3, 4) and plus signs (+). The lower staff provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#), and the time signature is 2/4. The word 'cresc.' is written above the lower staff towards the end of the piece.

To give evenness of touch in double notes.

23. *Allegro.*

*p*

To give precision and firmness of touch in double notes.

24. *Allegretto.*

*f*

For strengthening the fingers of the left hand.

25. *Allegro.*

*f*

*Double Notes + Hand + Foot*

To give a firm and legato touch in playing double notes with both hands.

26. *Moderato.* *f*

For practice of Scales.

27. *Allegro moderato.* *p*

For the practice of Arpeggios.

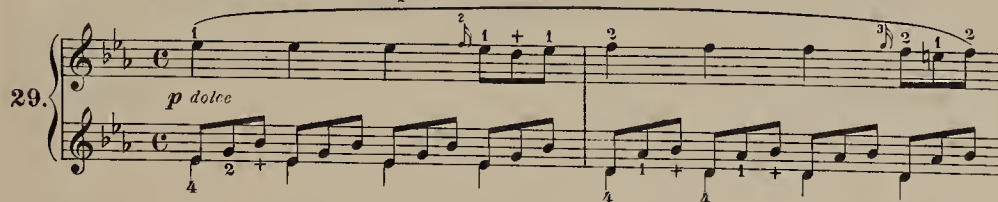
28. *Allegro.* *ff*





For the improvement of legato playing.

*Allegretto moderato quasi Andantino.*



For the practice of the Turn.

*Allegro.*



To give an elasticity of touch to the upper notes of the right hand.

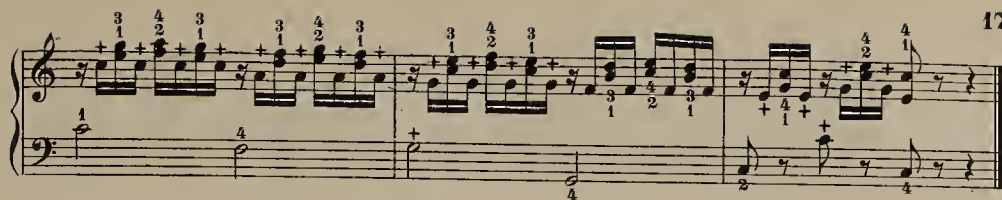
31. *Allegro.*  $\frac{4}{4}$  *p*

To acquire a freedom of the fingers in both hands.

32. *Allegro.*  $\frac{2}{4}$  *f*

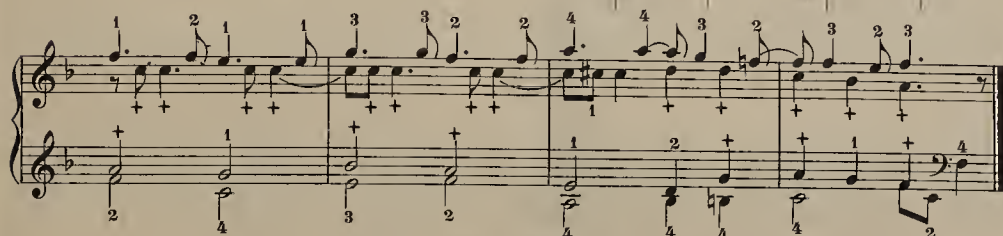
*Allegro vivace.* To give an equality of touch in the division of Chords.

33. *p*



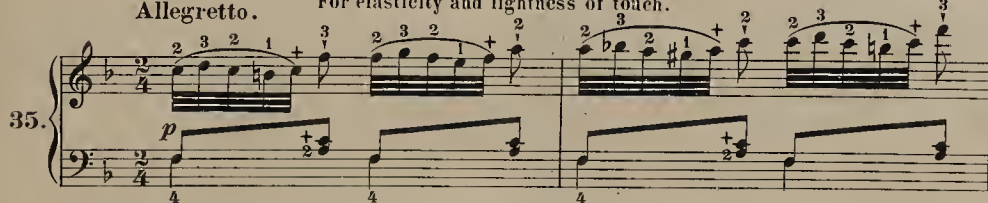
To acquire a facility in the playing of syncopated notes.

Allegro moderato.



Allegretto.

For elasticity and lightness of touch.





For acquiring a firm and brilliant trill.

Allegro.

[illegible][illegible]

This musical score is for the piano accompaniment of the waltz 'The Merry Widow' by Franz Lehár. It is in 3/4 time and features a complex, rhythmic accompaniment. The right hand (treble clef) is filled with rapid sixteenth-note passages, many of which are grouped into triplets and marked with '+' signs. The left hand (bass clef) provides a steady accompaniment with eighth and sixteenth notes, also featuring some triplet markings. The key signature has one flat (B-flat), and the tempo is marked 'Allegretto'. The score is divided into four measures, with the final measure ending with a double bar line and a repeat sign.

On Appoggiaturras. Take care not to hold the two notes together.

Allegretto.

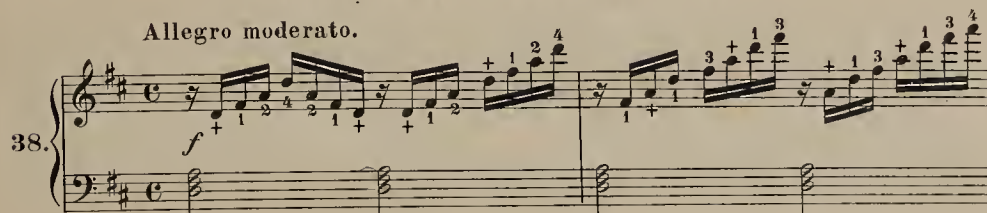
37. **Allegretto.**

*f marcato*



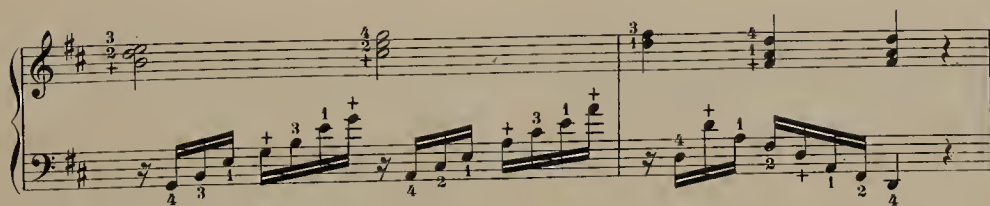
For strengthening the fingers in the playing of Arpeggios.

*Allegro moderato.*



*Allegro moderato.*

For the left hand.



This Exercise combines appoggiatura, legato, and staccato passages.

**Allegro vivace.**

40. *p*

*cresc.*

*f*

*p*

*cresc.*





For equalizing the power of the fingers in both hands.

*Allegro.*



For the reiteration of notes.

Allegro.

42. *p dolce*

Exercise for strengthening the fingers of both hands.

Molto Allegro.

43. *mf*

Allegretto.

On the trill for the right hand.

23

44. *dolce*

Allegretto.

On the trill for the left hand.

45.

Allegro.

For acquiring a firm and brilliant touch.

46. *ff*



For acquiring a light touch. Take care to make the four notes even.

**Allegro.**

47.

For equalizing the power of the fingers.

**Vivace.**

48.

For the acquirement of sostenuto and legato playing.

Moderato.

49. *p legato*

Allegro veloce.

4 Scale passages in various keys.

50. *pp leggiero*

26

To change the finger on the same note without repetition.

51. *Lento.* *p dolce legato*

52. *Allegro.* Arpeggios divided between the two hands.

53. *Allegro.* Similar exercise.



27

1 3 1 4 1 4

cresc.

3 4 dim. 2 4 3 4

Exercises for crossing the hands.

Moderato.

54.

p

1 2 3 4

1 2 3 4

Moderato.

Similar exercise.

55.

p

1 2 3 4

1 2 3 4

28 Allegro.

To equalize both hands.

56. *mf*

*cresc.*

*f*

Allegro.

Sustained compound double notes.

57.

For precision and facility in staccato chords.  
**Allegro vivace.**

29

58. *ff marcato* *+* *sf*

For brilliant execution.

**Allegro.**

59. *p delicatamente*

*c. d. d.*



## Allegro.

An exercise in the change of position.

60. *p leggiero* *cresc.*

*f*

## Allegretto vivo.

A similar exercise for left hand.

61. *p* *cresc.*

## Andantino grazioso.

Chromatic scale.

62. *p*

8

*pp*

8

*smorzando*

Allegro moderato. To strengthen fourth finger.

63.

*f*

*dim.*

*dim.*





**Allegro.** Exercise in holding long notes independently of sixteenths.

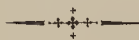
66.

**Allegro moderato.** Crossing finger over the thumb.

67.

## CZERNY'S 101 PREPARATORY EXERCISES.

Op. 261.



## BOOK 2.

Allegretto.

Exercise on skips.

68. *p leggieramente* *stacc.*

Exercise of accented notes for the right hand and to facilitate chord playing in the left.

Molto Allegro.

69. *f*

First system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 4, 1, 2, 4). Bass staff has a rhythmic accompaniment of chords with fingerings (3, 4, 3, 4). Dynamics include *f* and *f*.

Second system of music. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings (1, 2, 4, 1, 2, 4). Bass staff continues the rhythmic accompaniment with fingerings (3, 4, 3, 4). Dynamics include *f*.

Allegro.

Triplets for both hands.

Third system of music, starting at measure 70. Treble and bass staves. Both hands play triplets. Treble staff has fingerings (1, 2, 1, 2, 1, 2, 1, 2). Bass staff has fingerings (2, 3, 2, 1, 2, 1, 1, 1). Dynamics include *f*.

Fourth system of music. Treble and bass staves. Both hands play triplets. Treble staff has fingerings (1, 2, 1, 2, 1, 2, 1, 2). Bass staff has fingerings (1, 2, 1, 2, 1, 2, 1, 2). Dynamics include *fp*.

Fifth system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 1, 2, 1, 2, 1, 2). Bass staff has a rhythmic accompaniment with fingerings (1, 2, 1, 2, 1, 2, 1, 2). Dynamics include *cresc.* and *f*.



Allegro.  $\frac{4}{4}$ 

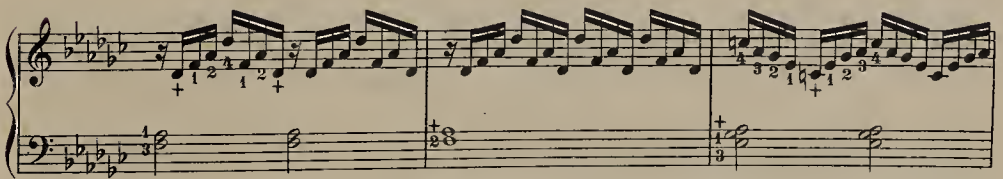
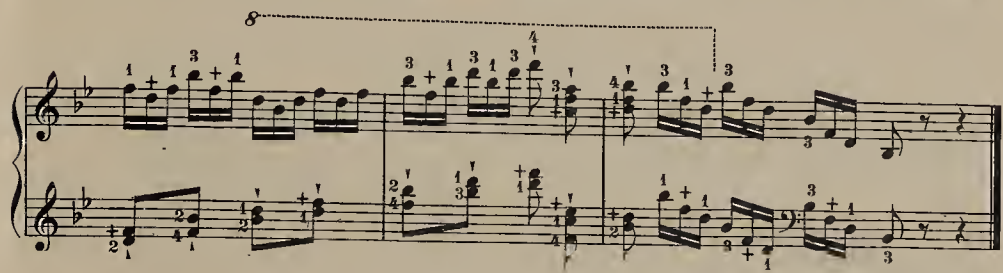
Triplets for the left hand.

71.

Allegro.  $\frac{2}{4}$ 

Arpeggio exercise.

72.



Exercise to facilitate brilliancy and lightness of touch.

Allegro scherzo.

74. *p*

**Allegro.** To facilitate rapidity in thirds and crossing the thumb.

75. *p leggiero*

Handwritten musical score for "The Rose Tree". The score is written on two staves, both in treble clef and key of D major (indicated by two sharps). The melody is in the upper staff, and the accompaniment is in the lower staff. The piece is in 4/2 time. The melody features a series of eighth and sixteenth notes, with some measures containing triplets (marked '3') and sixteenth-note groups (marked '4'). The accompaniment consists of chords and single notes, with some measures marked with a '4' indicating a quarter note. The word "cresc." is written above the lower staff, indicating a crescendo. The score is written in ink on aged, slightly yellowed paper.



## Allegro.

Exercise in contrary motion.

76.

76. *p* *cresc.* *f*

## Allegro vivo.

Exercise in chords.

77.

77. *ben marcato* *ff* *4* *4*

Scale in thirds.

78. *Allegro.* *f*

*Allegretto vivo.*

Turns and Graces.

79. *p dolce*

## Allegretto.

Style of playing turns.

80. *dolce p*

81. *mf*

*R.H.* *L.H.*

Allegro.

Divided Arpeggios.

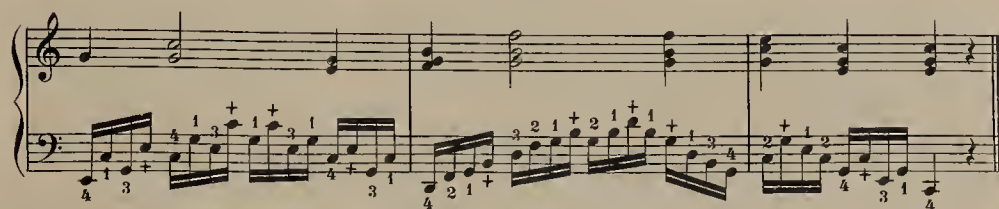


Allegro vivace. Arpeggios for right hand.

82. *f* *legato*

Allegro. Arpeggios for left hand.

83. *f*



Allegretto.

Repeated notes without change of finger.

85. *dolce p*

8

4 1 4 1 1 1 4 2 4 4 4 4 2 1 3 2 4 3 3 3 3

*dim.* *pp*

Allegro.

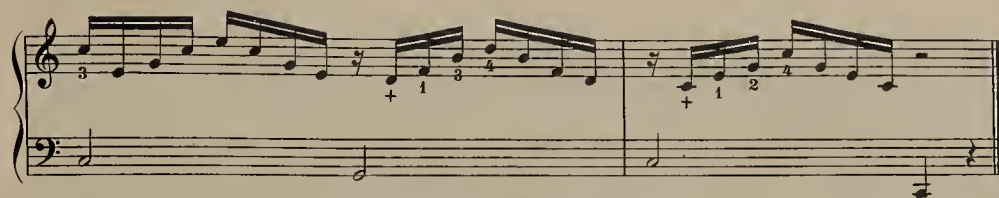
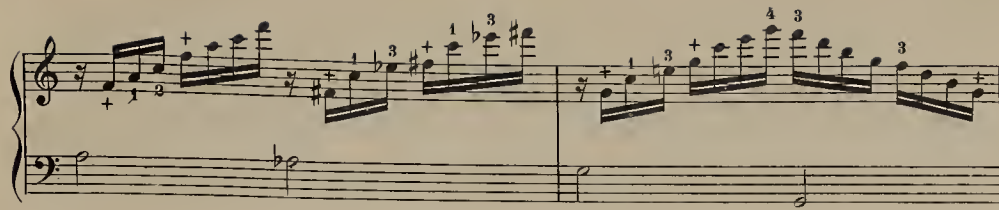
Arpeggio passages.

86. *Allegro.* *Arpeggio passages.*

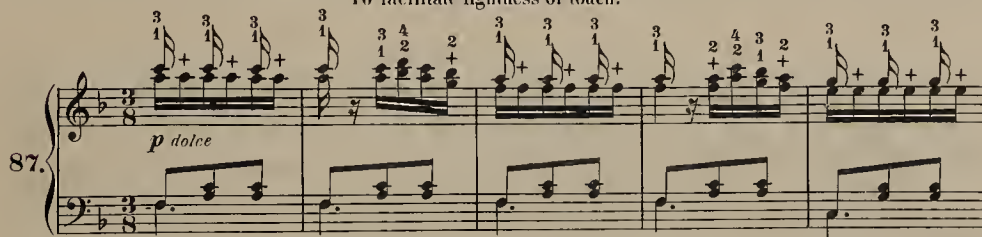
The musical score for exercise 86 is written in 2/4 time. The treble clef staff begins with a forte (f) dynamic and an accent (+) on the first eighth note. The melody consists of eighth-note arpeggios. Fingerings are indicated by numbers 1 through 4 above the notes. The bass clef staff contains a whole rest, indicating the left hand is silent during this exercise. The tempo is marked 'Allegro' and the style is 'Arpeggio passages'.

[illegible]





To facilitate lightness of touch.

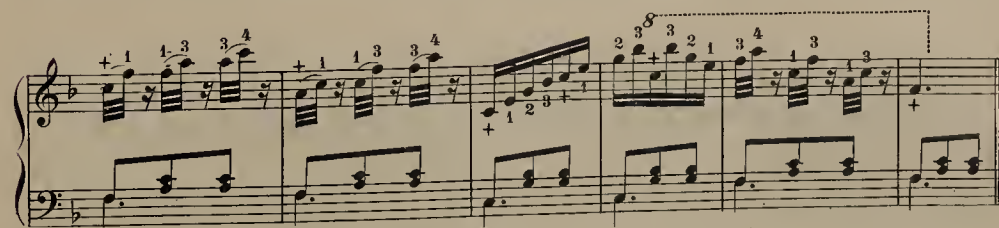


87.

*p dolce*



*cresc.*



## Allegro.

Tremolo playing.

88.

Exercise of four notes in the Treble and three in the Bass.

## Allegro vivace.

89.

*p leggieramente*

8

*cresc.*

8

*f*

*Lento.*

Similar exercise.

90.

*p leggiero*

*cresc.*

*f*



Allegro. For crossing the hands.

91.

2<sup>nd</sup> Volta staccato. Double notes in Triplets.

Allegro.

92.

*f legato*

Musical score for "The Merry Widow" by Franz Lehár, measures 1-4. The score is in 2/4 time, key of E-flat major, and features a piano (p) and forte (f) dynamic range. The melody is in the right hand, and the bass line is in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.

**Presto.**

**Extended Triplets.**

93. *p* *cresc.*

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major and 2/4 time. The melody is played on the right hand, and the accompaniment is on the left hand. The melody consists of a series of eighth and sixteenth notes, with some triplets. The accompaniment consists of chords and single notes. The score is divided into two systems. The first system has a measure rest in the piano part. The second system has a measure rest in the piano part. The score is written in a simple, clear style.

The musical score is for the song "The Merry Widow" by Franz Lehár. It begins with a piano introduction in 3/4 time, marked with a piano (p) dynamic. The introduction features a melodic line in the right hand and a bass line in the left hand. The melody is composed of eighth and sixteenth notes, with a key signature of one sharp (F#). The piano introduction is followed by a vocal melody, which is also in 3/4 time and marked with a piano (p) dynamic. The vocal melody is written in a soprano clef and is accompanied by a piano accompaniment in the right hand. The piano accompaniment consists of a series of chords and single notes, providing a harmonic support for the vocal line. The key signature remains one sharp (F#) throughout the piece. The tempo is marked as "Moderato".

[illegible]

Moderato.

The double dot.

94.

*f legato sempre.*

*dim.*

4

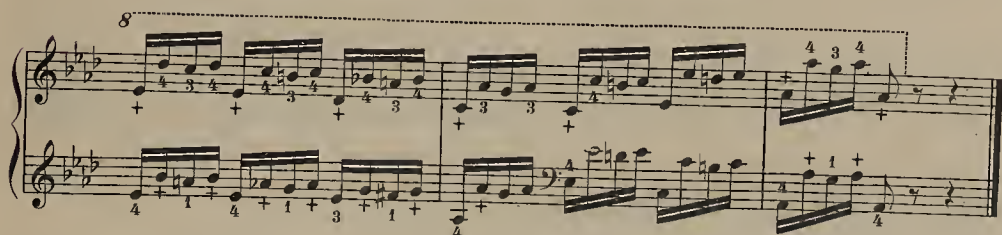
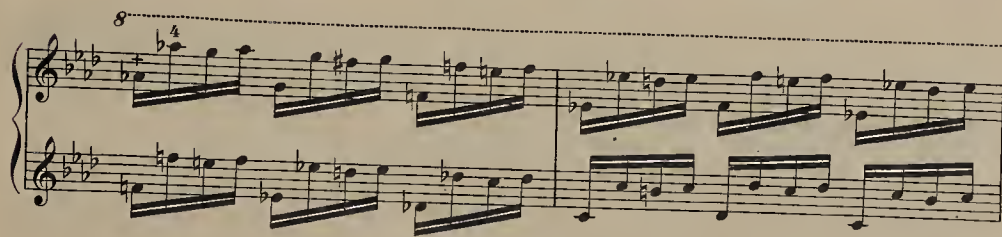
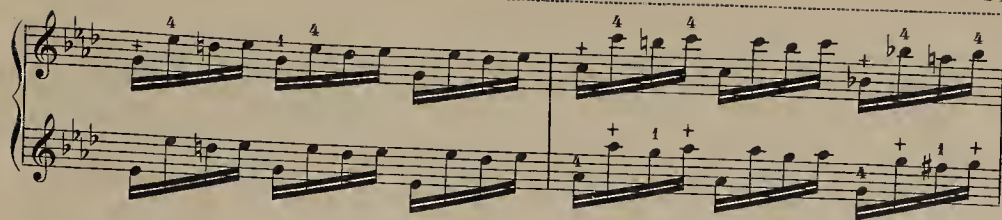
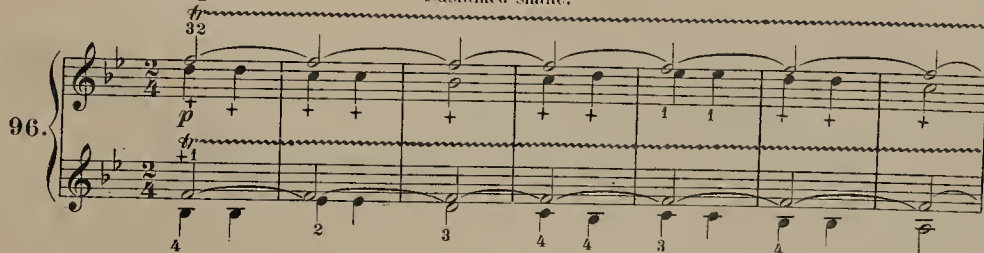
Molto Allegro.

For strengthening the third and fourth fingers.

95.

 $f^+$



*Allegretto.**Sustained shake.*

## Embellishment and Bravura passages.

97. *Andante espressivo.* *p*

8

8

8

8

*Allegro molto vivo.* To facilitate extension.

98. *ff*

99. *ff*

*Allegro.* *Arpeggio passages.*



**Allegro.** Scale with different fingering for both hands.

100. *ff*

**Allegro vivo.** Exercise of chords for the wrist.

101. *f*

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*mf*

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*p doloroso*

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*mf dolce*

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*mf*

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13

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